Advertised under Rule 41 (1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 210 dated November 26, 2025

G.I. APPLICATION NUMBER – 875
Application Date: 19-04-2022

Application is made by Bangiya Swarna Shilpi Samity at 82, Prem Chand Boral Street, District: Kolkata- 700 012, West Bengal, India for Registration in Part - A of the Register of **Kolkatti Jewellery** under Application No. 875 in respect of Jewellery falling in Class – 14 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

A) Name of the Applicant : Bangiya Swarna Shilpi Samity

B) Address :
Bangiya Swarna Shilpi Samity,
82, Prem Chand Boral Street,
District: Kolkata- 700 012,
West Bengal, India

Facilitated By:
1. The Gem & Jewellery Export Promotion Council
2. DPIIT IPR Chair, West Bengal National University of Juridical Sciences, Kolkata, W.B

C) Name of the Geographical Indication :

KOLKATTI JEWELLERY

KOLKATTI
JEWELRY
কোলকত্তী গহনা

D) Types of Goods : **Class 14** – Jewellery

E) Specification:

Jewellery making in Kolkata dates back to ancient times, influenced by the various dynasties and cultural interactions that have shaped the region. The designs often draw from the rich tapestry of Bengali culture, mythology, and local traditions. Kolkata, being a central cultural hub, has played a pivotal role in preserving and evolving these jewellery styles. Kolkata, the cultural capital of India, is renowned for its exquisite gold jewellery, which showcases a blend of traditional craftsmanship and contemporary design. The unique specifications of gold jewellery from Kolkata reflect the city's rich history and artistic prowess or skills and is celebrated for its intricate designs and meticulous craftsmanship. The Gaala Bhora technique (wax-filled Bangle) is unique to Bengali jewellery, providing a distinctive look while keeping the

jewellery lightweight. Kolkatti jewellery also uses gold balls, which are melted gold into tiny balls resembling the size of mustard seeds, which requires top-notch craftsmanship to fit the gold balls in the designs and the utmost attention to detail. Similarly, using different forms of cylindrical wires adds another important feature to these jewellery pieces. Other than human skills employed by the expert hands of this region, the geographical factors, i.e., sand from the Ganges river used in the finishing of this craft, give a unique sheen that is not available to any other part of the state. Attempts to replicate this casting process using alluvial soil from other rivers in North Bengal have not been successful. Therefore, this piece of craft embodies a perfect blend of human factors and natural factors, providing this craft with a well-known historical reputation throughout the world market. Furthermore, the jewellery associated with Goddess Kali holds profound religious and cultural significance, influencing the design and craftsmanship of Kolkata's jewellery. The name Kolkatti Jewellery has been evolved from the name of the city of Kolkata. With such a deep connection with its place of origin and Goddess Kali, the craft is renowned as Kalkatti Jewellery.

F) Description:

Kolkatti Jewellery is handcrafted and made of 22-carat pure gold. Kolkatti Jewellery is a collection of Conventional and traditional ornaments. During the British colonial period, the jewellery designs in Kolkata began to incorporate European styles. This era marked a fusion of Western and Indian aesthetics, resulting in unique creations that combined the intricacy of Indian craftsmanship with the elegance of European designs. The British influence introduced new techniques and materials, including the use of platinum and diamond settings, which became popular among the affluent classes. Although these ornaments serve the demands of modern consumers, the conventional designs of ancient times is an essential feature of Kolkatti jewellery, which is still primarily used by Bengali households.

The design includes nature elements like the Pata necklace (Pata Har) and Ful Bala; animals like Hati Mukh pola (Elephant face), Harin Bala (Deer), Mayur Kan (Peacock Earrings) daily use products like Chata Angti (Umbrella ring), Belt Neckless, Dori Chain and other items like Sakha Badhano (Gold plated white bangles made of conch shell), Pola Badhano (Gold Plated red coral bangles) Sita Har, Mantasha etc.

Geographical Factors:

It is well known that the bright sheen of handcrafted gold jewellery made in Kolkata is due to the unique properties of the water from the Ganges River, particularly in areas near Kolkata. This water is unmatched by that of any other Indian river. After the jewellery is fabricated and polished, it undergoes a sulphuric acid bath, and when water from the Ganges is used in this process, the desired luster is achieved. This is why Kolkata-made or Kolkatti jewellery is highly sought after by both Indian and international customers.

Additionally, there is another unique factor contributing to the appeal of Kolkata’s gold jewellery. The Ganges River, known as the Hooghly River, flows to the north of its estuary and deposits alluvial soil in the Baranagar area adjacent to Kolkata. This soil is collected, dried, and ground to prepare a dough by mixing it with castor oil. This dough is then used to create molds for casting gold ornaments using a model piece made from an alloy of copper, zinc, and brass. Attempts to replicate this casting process using alluvial soil from other rivers in North Bengal have not been successful. While modern rubber casting techniques are now commonly used, the traditional clay casting method remains popular.

Craftsmanship and Techniques: Human Factors

Artisans in Kolkata are skilled in various traditional techniques, such as filigree, meenakari, and Kundan, which are employed to create stunning jewellery pieces. Gold artisans used some techniques to create jewellery, including Filigree Work, Meenakari, Kundan, etc. The tradition of jewellery making in West Bengal dates back centuries. The influence of various dynasties, such as the Pala and Sena and later the British colonial period, has significantly shaped the designs and techniques used by artisans. Kolkata, being a hub of cultural amalgamation, has absorbed influences from across India and beyond, leading to a diverse and rich jewellery tradition.

Kolkatti jewellery follows a traditional handcrafting making process that has been passed down through generations. A highly skilled craftsman can only produce fine quality Kalkatti Jewellery with his hands. Another important characteristic of Kolkatti jewellery is that it is highly durable. The artisans make tiny gold balls or cylindrical wires from melted gold and, with extreme precision, fit the gold balls or mold wires according to the requirement of the motif and design of the jewellery. The making and use of gold balls or wires result in 6-7% of gold wastage, whereas other jewellery found in different regions has 1-2% of gold wastage. The high wastage of gold reflects on the cost of production of Kolkatti jewellery, which also prevents other manufacturers from following the same method.

Filigree Work - Filigree is a delicate form of jewellery metalwork, often used in Bengali jewellery. This technique involves intricate designs made by twisting and curling fine threads of gold or silver. The result is a lace-like appearance, adding elegance and sophistication to the jewellery.

Meenakari - Meenakari is the art of enameling on metal surfaces. This technique is used to add color and vibrancy to jewellery pieces. Artisans apply colored enamel to the metal surface and then fire it to create a durable and glossy finish.

Kundan - Kundan is a traditional form of Indian gemstone jewellery. It involves setting carefully shaped and polished gemstones into a base of gold or silver. The stones are then secured using a unique adhesive, resulting in a stunning and intricate piece of jewellery.

Jewellery in West Bengal is not merely an accessory but an integral part of the cultural and social fabric. It plays a significant role in various rituals, ceremonies, and festivals.

Wedding - Bengali weddings are incomplete without elaborate jewellery. Bridal jewellery often includes pieces like Shakha-Pola, Tikli, Nath (nose ring), and Chur, each symbolizing different aspects of married life. These pieces are frequently heirlooms, passed down through generations.

Festivals - During festivals like Durga Puja, women adorn themselves with traditional jewellery. Gold jewellery, in particular, is considered auspicious and is worn during religious ceremonies to invoke blessings and prosperity.

Goddess Kali and Her Adornments: A deep cultural and religious influence on the craft

Goddess Kali is a prominent figure in Hindu mythology, especially in Bengal. She is depicted in a fearsome form, adorned with various symbolic items, including gold jewellery, which represents her divine power and sovereignty. The design of jewellery in Kolkata is profoundly inspired by the adornments of Maa Kali, one of the city's most revered deities. Maa Kali, **also known as "Kalkatte-wali,"** holds a unique place in Bengali culture. Maa Kali, the fierce and

powerful goddess, is often depicted wearing elaborate and striking jewellery that symbolizes her strength and divine energy. The adornments of Maa Kali are typically bold and dramatic, featuring intricate patterns and motifs that evoke a sense of awe and reverence. The use of gold, silver, and precious stones adds to the divine aura of the jewellery, making it a symbol of both material and spiritual wealth. This duality is central to the design philosophy of Kolkata's artisans', who strive to create pieces that are not only beautiful but also meaningful. This imagery has significantly influenced the local artisans, who channel their devotion and creativity into crafting pieces that echo the goddess's celestial adornments. Kolkata's jewellery designs are characterized by their boldness and intricate details, minoring the traditional depictions of Maa Kali. The gold jewellery worn by Goddess Kali is intricate and metaphorical, often comprising the following elements:

1. **Necklaces and Chains:** Goddess Kali is often depicted wearing multiple gold necklaces and chains, symbolizing her power and strength. These necklaces are typically designed with heavy gold and intricate patterns, showcasing the craftsmanship of Kolkata jewellers.
2. **Armlets and Bracelets:** Gold armlets and bracelets are significant adornments for Goddess Kali. These pieces are usually ornate and heavy, reflecting the traditional designs of Kolkata jewellery, which emphasize detailed workmanship and elaborate patterns.
3. **Earrings and Nose Rings:** The earrings and nose rings worn by Goddess Kali are large and elaborate, symbolizing her divine beauty and power. The designs often include traditional Bengali motifs such as lotus flowers and intricate filigree work.

Influence on Kolkata Jewellery

The influence of Maa Kali's jewellery extends beyond religious contexts into the cultural identity of Kolkata. Artisans, driven by their devotion, often seek inspiration from the Goddess's imagery, incorporating motifs and designs seen in temples and religious iconography. This results in jewellery that is both a fashion statement and a tribute to the divine. Artistic techniques and design elements - the influence of Maa Kali's jewellery is evident in various aspects of Kolkata's jewellery design, from the choice of materials to the artistic techniques employed. Traditional methods such as filigree, enameling, and granulation are commonly used to create intricate patterns and textures that reflect the divine adornments of the goddess. These techniques require a high level of skill and precision, highlighting the craftsmanship and dedication of Kolkata's artisans. Through this dynamic interplay of tradition and innovation, the legacy of Maa Kali's jewellery lives on, enriching the art of jewellery design in Kolkata and beyond. The gold jewellery of Goddess Kali has a profound influence on the traditional and contemporary designs of Kolkata jewellery. This influence is evident in several aspects:

1. **Design Elements:** The intricate designs and patterns seen in the jewellery of Goddess Kali inspire the motifs and styles used in Kolkata's gold jewellery. The use of traditional Bengali designs such as floral patterns, lotus motifs, and elaborate filigree work can be traced back to the adornments of the goddess.
2. **Symbolism:** The symbolism associated with Goddess Kali's jewellery, such as power, strength, and protection, is often incorporated into Kolkata's gold jewellery designs. This not only enhances the aesthetic appeal but also adds a deeper cultural and spiritual significance to the pieces.
3. **Ritual and Cultural Significance:** In Kolkata, gold jewellery is not just an adornment but also a part of religious and cultural rituals. The jewellery worn during festivals, especially

during Kali Puja, reflects the influence of the goddess's adornments. Devotees often wear gold jewellery that mimics the styles seen on Goddess Kali as a form of devotion and reverence.

4. **Craftsmanship:** The meticulous craftsmanship required to create the intricate gold jewellery for Goddess Kali is a testament to the skills of Kolkata jewelers. This high level of craftsmanship is evident in the gold jewellery produced in Kolkata, where artisans continue to employ traditional techniques such as filigree, meenakari, and kundan work to create exquisite pieces. Even in modern hand-crafting techniques, traditional procedures are used. Each stage of the production of Kolkatti jewellery requires a particular artisan who has at least 10-15 years of expertise in that particular stage of production. One with the experience of a particular stage of production cannot execute and provide the detailing and precision of another stage. This makes the production of Kolktti jewellery unique and makes it hard for other manufacturers to replicate the design and making of Kolkatti jewellery.

Following are the traditional styles of Kolkatti jewellery:

HEAD AND FOREHEAD

1. **TIKLI:.**Weight: 8 gm (onwards)
2. **MAANG TIKA:** Weight: 15 gm
3. **TIARA:** Weight: Average 15gms

NOSE

1. **NATH(Nose Ring):** Weight: Average 8 gm

NECK

1. **PATA NECKLACE:** Weight: 50-55gm (onwards)
2. **BELT BRIDAL NECKLACE:** Weight: 100-110gm (onwards)
3. **NECKLACE:** The width of a Chick usually varies between 1 to 1.5 inches
4. **GULU BON, BELT, NECKLACE WITH JHUMKO:** Weight: 50-55gm
5. **BOL MALA (HAND MADE):** Weight: 20-25gm
6. **LONG SITA HAR:** Weight: 55gm (onwards)
7. **BELT HAR:** Weight: 45-50gm (onwards)
8. **U STONE HAR:** Weight: 140-150gm
9. **KAMAL CHAIN:** Weight: 9.38gm
10. **KATIE PIECE CHAIN:** Weight: 12.200gm
11. **DORI CHAIN:** Weight: 10.310gm

ARMS

1. **HATHI MUKH POLA:** Weight: 10gm(2 piece)
2. **CHUR: Weight:** 70-75gm (2 piece)
3. **SAKHA BADANO:** Weight: 6-7gm(2 piece)
4. **THOKAI CHUR:** Weight: 20 gm(2 piece)
5. **FAPA BALA(HOLLOW BANGLE):** Weight: 20-22gm(2 piece)
6. **GLASS CHUR:** Weight: 90-100gm(2 piece)
7. **CHITRA BALA OR PIPE BALA:** Weight: 24-25 gm onwards(2 piece)
8. **FILIGREE BALA:** Weight: 60-65gm(2 piece)
9. **FILIGREE CUM KATIE PIECE BALA:** Weight: 90gm(2 piece)
10. **HARIN BALA (TANSARA):** Weight: 55gm(2 piece)
11. **GOTH BALA:** Weight: : 45-50gm(2 piece)
12. **GAJRA BALA:** Weight: : 130gm(2 piece)

13. **MINA CHORI:** Weight: 24 25gm(2 piece)
14. **BAUTI WITH MINA:** Weight: 24-28gm(2 piece)
15. **BRACELET:** Weight: 25 gm
16. **FAR FOR NAKSHA CHUR(In Hindi language PATLA):** Weight: 40-45gm(2 piece)
17. **KATAI PIECE BALA (Dice Pices):** Weight: 75-80gm(2 piece)
18. **DER PANCH BALA(1.50 LENGTH BALA):** Weight: 30 gm
19. **KATAI BALA:** Weight: 55-60gm(2 piece)
20. **ROUND CHUR:** Weight: 55-60gm(2 piece)
21. **PHOOL BALA:** Weight: 90gm(2 piece)
22. **KANKAN BALA (SPICK):** Weight: 65gm
23. **MANTASHA:** Weight: 20-25 gm
24. **PETI KORA CHORI:** Weight: 65-70gm(6p)
25. **BABY BANGLE:** Weight: 20gm(2 piece)
26. **HAT PANJA:** Weight: 12-80 gm

EARRING

1. **MAYUR KAN(PEACOCK EARRING):** Weight: 15 -80gm
2. **EARNINGS (KANPASHA):** Weight: 5-6gm(2p)
3. **KAAN -Weight:** 25 gm

RING

1. **RING (ANGTI):** Weight: 2.5-3 gm
2. **CHATA ANGTI (UMBRELLA RING):** Weight: 8gm

WAIST

1. **KOMORDHUNI:** Weight: 58.770 gm

OTHERS

1. **KAT KHOPA (Hair Bun):** Weight: 18gm
2. **PENDANT (MIRROR):** Weight: 15-20gm

G) Geographical area of Production and Map as shown in page no:

Kolkata is approximately 80 kilometres (50 mi) west of the border with Bangladesh. Kolkata's longitude and latitude is Dum Dum surrounds 22.5726° N, 88.3639° E. Sinthee and South Dum Dum in the east, Satpukur and Dum Dum Road in the south, Baranagar in the north, Cossipore & Barrackpore Trunk Road in the west, and Bow Bazar Street has been renamed Bepin Behari Ganguly Street. However, the locality continues to be called Bow Bazar.

H) Proof of Origin (Historical records):

In the vibrant city of Kolkata, a unique tradition has long intertwined with the spiritual fabric. The artisans who create jewellery for Goddess Kali. These artisans, deeply devoted to the fierce and benevolent deity, often to see visions of her jewellery designs in their dreams. These visions are considered divine blessings, guiding the artisans in their craftsmanship. Each piece of jewellery, whether it be a necklace, crown, or anklet, is crafted with meticulous attention to detail, reflecting the celestial beauty seen in dreams. The artisans believe that these designs are Maa Kali's way of communicating her desires and fulfilling these visions, which is an act of devotion and reverence. This tradition showcases the deep spiritual connection between the artisan's inventive designs and the deity. It highlights how faith can inspire extraordinary artistic expression, transforming simple materials into sacred symbols of

devotion. Through their dream-inspired creations, the artisans of Kolkata not only honor Goddess Kali but also preserve a rich cultural heritage, passing down their skills and stories to future generations.

The design of jewellery in Kolkata is profoundly inspired by the adornments of Maa Kali, one of the city's most revered deities. Maa Kali, also known as "Kalkatte-wali," holds a unique place in Bengali culture. Maa Kali, the fierce and powerful goddess, is often depicted wearing elaborate and striking jewellery that symbolizes her strength and divine energy. The adornments of Maa Kali are typically bold and dramatic, featuring intricate patterns and motifs that evoke a sense of awe and reverence. The use of gold, silver, and precious stones adds to the divine aura of the jewellery, making it a symbol of both material and spiritual wealth. This duality is central to the design philosophy of Kolkata's artisans', who strive to create pieces that are not only beautiful but also meaningful. This imagery has significantly influenced the local artisans, who channel their devotion and creativity into crafting pieces that echo the goddess's celestial adornments. Kolkata's jewellery designs are characterized by their boldness and intricate details, minoring the traditional depictions of Maa Kali. **The name of jewellery is also inspired by the name of the Goddess, "Kolkatti jewellery," similar to "Kolkatte wali."**

Large, ornate necklaces, intricate bangles, and imposing crowns are standard features often made with gold and embellished with precious stones. These pieces are not only crafted for religious idols but have also found a place in the everyday life of Kolkata's residents, particularly during festivals and special occasions.

The influence of Maa Kali's jewellery extends beyond religious contexts into the cultural identity of Kolkata. Artisans, driven by their devotion, often seek inspiration from the Goddess's imagery, incorporating motifs and designs seen in temples and religious iconography. This results in jewellery that is both a fashion statement and a tribute to the divine. Artistic techniques and design elements - the influence of Maa Kali's jewellery is evident in various aspects of Kolkata's jewellery design, from the choice of materials to the artistic techniques employed. Traditional methods such as filigree, enameling, and granulation are commonly used to create intricate patterns and textures that reflect the divine adornments of the goddess. These techniques require a high level of skill and precision, highlighting the craftsmanship and dedication of Kolkata's artisans. Through this dynamic interplay of tradition and innovation, the legacy of Maa Kali's jewellery lives on, enriching the art of jewellery design in Kolkata and beyond.

The Origin:

The states of West Bengal are famous for their handmade gold Jewellery from the history itself which is known by the name of 'Kolkatti Jewelery'. The origins of Kolkata's jewellery design can be traced back to the Mughal era, which brought intricate craftsmanship and elaborate designs to the forefront. This period saw the use of precious stones and metals in creating detailed and luxurious jewellery pieces that symbolized status and wealth. Kolkata, the cultural capital of India is famous for heritage, art, literature and of course gold trade in the country. Kolkata's gold market is a shining example of the tradition and people of the city of Kolkata as well as their passion for this metal. To adulterate this strategic position, the gold market here boasts of fine gold ranging from the traditional pieces of jewellery to the modern designs.

The historical evidence of Kalkatti Jewellery is found in various pieces of literature.

Table of references

1. https://thearchaeologicalbox.com/indian-jewellery-history-explained/ - In the 16th century, the Mughal emperors expanded their power, leading to the start of the Golden Age of Indian jewellery. As they conquered more regions in Central Asia, the Mughals shared their knowledge of gem-setting in the pursuit of power and social status.
2. https://gahanejewellery.com/- Traditional Bengali jewellery is steeped in history, drawing influences from ancient civilizations, royal dynasties, and cultural amalgamations. Each piece embodies the essence of Bengal's rich past, making it timeless and treasured.Unique Characteristics - What sets traditional Bengali jewellery apart are its intricate designs and the use of precious metals and stones. Filigree work, delicate engravings, and elaborate motifs are features that make these pieces stand out.
3. https://adyamagold.com/blog/exploring-the-gold-market-of-kolkata-a-glimmering-legacy/ - Kolkata's gold market is a shining example of the tradition and people of the city of Kolkata as well as their passion for this metal. To adulterate this strategic position, the gold market here boasts of fine gold ranging from the traditional jewelries to the modern designs.
4. https://goldzouq.in/west-bengals-traditional-jewellery-a-cultural-and-artistic marvel/#:~:text=Pati%20Haar%20is%20a%20traditional,a%20beautiful%20and%20ornate%20pattern - Pati Haar is a traditional necklace popularly worn by women in West Bengal during the Durga Puja festival, weddings, and other family events. This exquisite piece of jewellery comprises multiple strands of gold chains that are intricately woven together to form a beautiful and ornate pattern. The name "Pati Haar" is derived from the Bengali language, where "Pati" means "leaf" and "Haar" means "necklace".
5. https://aaftonline.com/blog/raw-materials-for-making-jewellery/ - Gold has always been one of the most demanded and precious materials of all time. A beautiful crimson, yellow precious stone which is valued in katats (k). It compares to Silver which was used to make coins, jewellery, and money in ancient times. About 50% of Gold globally is used in jewellery, 40% is invested, and 10 is used for study. Hardness of the Material: The pure Gold of 24 karats, which is soft and has a hardness rate of 2.5 to 3 is rare to be found. To create a tougher layer Gold is alloyed with Copper, Silver, Nickle, or Zinc for the jewellery trade. The most common types of Gold jewellery are 14k, 16k, 18k, and 21k Gold.
6. https://www.trymintly.com/blog/jewellery-making-materials-a-guide-for-creators - Gold is the most popular metal used in jewellery due to its lustrous finish and malleability. It is measured in karats (K), with 24K gold being the purest form. However, because pure gold is too soft for everyday wear, it is often alloyed with other metals such as copper, silver, zinc, or nickel to enhance its strength. The addition of these metals can also alter the color of gold, leading to various hues like white, rose, and yellow gold. Jewellery making is an art form that has been practiced for centuries. One of the most critical aspects of jewellery design and creation is the selection of metals. Metals not only contribute to the aesthetic appeal of a piece but also determine its durability, workability, and value. The most commonly used metals in jewellery making materials are gold, silver, platinum, and palladium, along with base metals like copper, brass, and bronze.

I) Method of Production:

Different equipment and tools used to manufacture Kolkatti Jewellery are:

1. Pilers (Sarasi)
2. Baby Ring Rod (Suli)
3. Cutter (Katuri)
4. Hammer with base (Haturi)

5. Hand Bise
6. Topna
7. Topna Hammer (Topna Haturi)
8. Neha
9. Wodden Hand Bise (Kather hand Bise)
10. Ring Rod.

Different Machine are:

- Muchi Machine (Heater made of China Mati)
- Dalna Machine
- Katai Machine
- Lamp and gas burner
- Dies for various designs
- Furnace with air blower for heating

9. Step Wise Making Process:

Method of Preparation:
Kolkatti Jewellery or Kolkata Jewellery making stage can be divided broadly into the following steps.

1. Primary Creation Work (Gorit Kaj): Primary construction work. In this step, Artisan thinks about the shape of the jewellery.
2. Enamel Work (Menne Kora): These are the enamel works on Jewellery.
3. Colour and Polish (Rong and Palish Kora): There is a separate Karigar (Artisan) for adding colour and Polish.
4. Excoriation Work (Chhilai Kora): The plane superficial surface of the gold ornaments is excoriated to give a shiny appearance. The craftsman who performs explicitly this task is known as Excoriation Worker.
5. Final Polish: Final polishing is done in this stage.

Plain Gold handcrafted Jewellery manufacturing process:

Handcrafted jewellery is not mass-produced from a prototype; each piece of this jewellery is distinctly unique from others. It is stated that every handcrafted jewellery item possesses distinctive features which are aesthetic, artistic, ethnic, or culturally attached.

It will not be out of place to mention here the types of processes, apart from skill and creativity. These are broadly classified into Tadan, Tapan, Chedan and Gharshan. Barring the creative art only most of the standard processes are as enumerated below:

SL	Process	Equipment
1	Alloying: Melting + homogeneity provisioning	Open Air furnace
2	Wire Drawing/Wire Twisting + Sheet Rolling	Primitive rolling and drawing equipment
3	Component Making – handmade, stamping, casting, computer die	Stamping m/c, Progressive stamping, casting, handmade
4	Ball making -Hollow/ Solid (reji)	Primitive handmaking of balls
5	Chain making	Handmade or machine made

6	Solder making & Soldering: wire, strip or powder solder	Work desk, flame with blower
7	Filing for Fitting	Work desk

Detailed description of Method of production:
First of all, the gold bars are collected from the nationalized banks by the manufacturers. The bars have the shape of a biscuit, and hence, they are known as gold biscuits.

At the beginning of the process, gold biscuits are melted with the help of an instrument known as “Muchi”. It is a heater made of Chinese clay (china mati) used to melt gold biscuits. After that, the gold biscuits are converted to gold wire or balls or gold leaf with the help of a “Dolna’’ machine.

In the next stage, as per the design requirements, the gold leaves are cut into pieces with the help of a cutting machine (katai machine or Tokai machine). Now, the gold leaf pieces are placed into the dice to give proper shape to the different parts of specific Jewellery.

Those gold leaf pieces are joined as per the specific designs by expert craftsmen or Swarnakar. Previously, these gold leaf sheets were cut down by wire cutters or metal cutters, but now this is done with the help of a cutting machine. The type and number of gold leaf pieces or sheets are cut according to the design plate number. The black wax is laid on a flat surface and flattened into a thin sheet. Those pieces of gold leaf are now set on the black wax as per the design with the help of forceps of specific sizes.

This step requires a lot of attention and patience as the fine pieces of gold plate have to be set precisely to ensure the design is created properly.

The craftsman needs to have deftness and lots of control over his finger movements. Most often, small gold balls called motordana are attached to the sheets. These are made by different craftsmen known as “ball mistry’’. These technicians are experts in molding this gold leaf sheet into small gold balls by applying heat.

When the design gets fixed onto the black wax, a semi-solid mixture of Parisian plaster is poured onto it so that the design gets attached to the plaster of Paris when it solidifies.

Then, the plaster of Paris is applied to the entire design. After some time, the gold designs fixed to each other because of the plaster of Paris.

Then, the pieces of the gold ornament are attached together by using a metal called kediam by applying heat through a turning tube. In local Language, this work is known as “Point Mara’’.

After fixing the gold piece, the creation is dipped in the water along with the plaster of Paris, and the ornament gets detached from the plaster of Paris. Here the first step of Creation gets completed here.

The next stage is enamel work, which a different craftsman does. In the succeeding step the jewellery goes through colouring and polishing. Then it comes to the “chhilai wala”. After that it moves for polishing, which is the final stage.

J) Uniqueness:

The uniqueness of Kolkatti jewellery is deeply embedded in its rich historical legacy, exceptional craftsmanship, cultural symbolism, and strong geographical linkage with Kolkata. This jewellery tradition has evolved over centuries, shaped by indigenous Bengali culture, royal patronage, and later influences from Mughal and European design aesthetics. Despite these varied influences, Kolkatti jewellery has retained its distinct identity, characterized by intricate artistry and adherence to traditional methods. The city of Kolkata, long regarded as a cultural and artistic hub, has played a pivotal role in preserving and nurturing this craft, enabling it to flourish across generations while adapting to contemporary tastes without losing its core essence.

One of the most defining aspects of Kolkatti jewellery is its highly specialized and labour-intensive handcrafted production process. Unlike mass-produced ornaments, each piece is individually created through multiple stages, with each stage handled by a skilled artisan who has mastered a specific aspect of the craft over many years. This division of labour ensures unparalleled precision and detailing. The craftsmanship involves techniques such as filigree (delicate wire work), meenakari (enamelling), and kundan (gem setting), all of which require a high degree of skill and artistic sensibility. The use of extremely fine gold wires and tiny gold granules, often as small as mustard seeds, further enhances the intricacy of the designs. These granules are meticulously placed and fused into elaborate patterns, demanding patience, dexterity, and a keen eye for detail.

Another unique characteristic is the Gaala Bhora technique, a traditional wax-filled method used particularly in bangles. This technique allows the creation of voluminous ornaments that are surprisingly lightweight, combining grandeur with comfort. Such innovations within traditional frameworks demonstrate the ingenuity of Kolkata's artisans. The jewellery is typically made using 22-carat gold, ensuring both purity and durability. Iconic pieces such as Pati Har (layered necklaces), Sakha-Pola (traditional conch and coral bangles), Dori chains, and Mantasha are deeply rooted in Bengali customs and continue to hold cultural and emotional significance, particularly in weddings and religious ceremonies.

The uniqueness of Kolkatti jewellery is also strongly influenced by geographical factors. The finishing process, which contributes significantly to the final appearance of the jewellery, involves the use of water and alluvial soil from the Ganges River, particularly from regions around Kolkata. This natural resource imparts a distinctive sheen and polish that cannot be replicated elsewhere. Even attempts to use similar soil or water from other regions have failed to achieve the same results. This exclusive geographical dependency firmly anchors the craft to its place of origin and enhances its authenticity and market reputation.

Equally important is the profound cultural and spiritual influence of Maa Kali on the design and symbolism of Kolkatti jewellery. The bold and elaborate ornaments traditionally associated with the goddess inspire many design elements, including motifs that symbolize power, protection, and divine energy. Floral patterns, mythological depictions, and representations of animals and nature are commonly incorporated into the jewellery, reflecting the broader cultural and spiritual ethos of Bengal. These designs are not merely decorative but carry deep symbolic meanings, often believed to invoke blessings and safeguard the wearer.

Kolkatti jewellery also stands out for its integration into the social and cultural fabric of West Bengal. It is not simply an accessory but an essential component of rituals, festivals, and life events. During occasions such as weddings and festivals, especially Durga Puja and Kali

Puja, traditional jewellery plays a central role in cultural expression. Many pieces are heirlooms, passed down through generations, thereby preserving familial and cultural continuity. This emotional and cultural attachment further distinguishes Kolkatti jewellery from commercially driven, trend-based ornaments.

Another remarkable feature is the complexity and exclusivity of its production process. The making of gold wires, granules, and intricate components leads to a relatively high wastage of gold—approximately 6–7%—compared to other jewellery traditions where wastage is significantly lower. This not only increases the cost of production but also reflects the meticulous nature of the craftsmanship. The high level of skill required at each stage, combined with the material loss, discourages imitation and mass replication by other manufacturers, thereby preserving the uniqueness and authenticity of the craft.

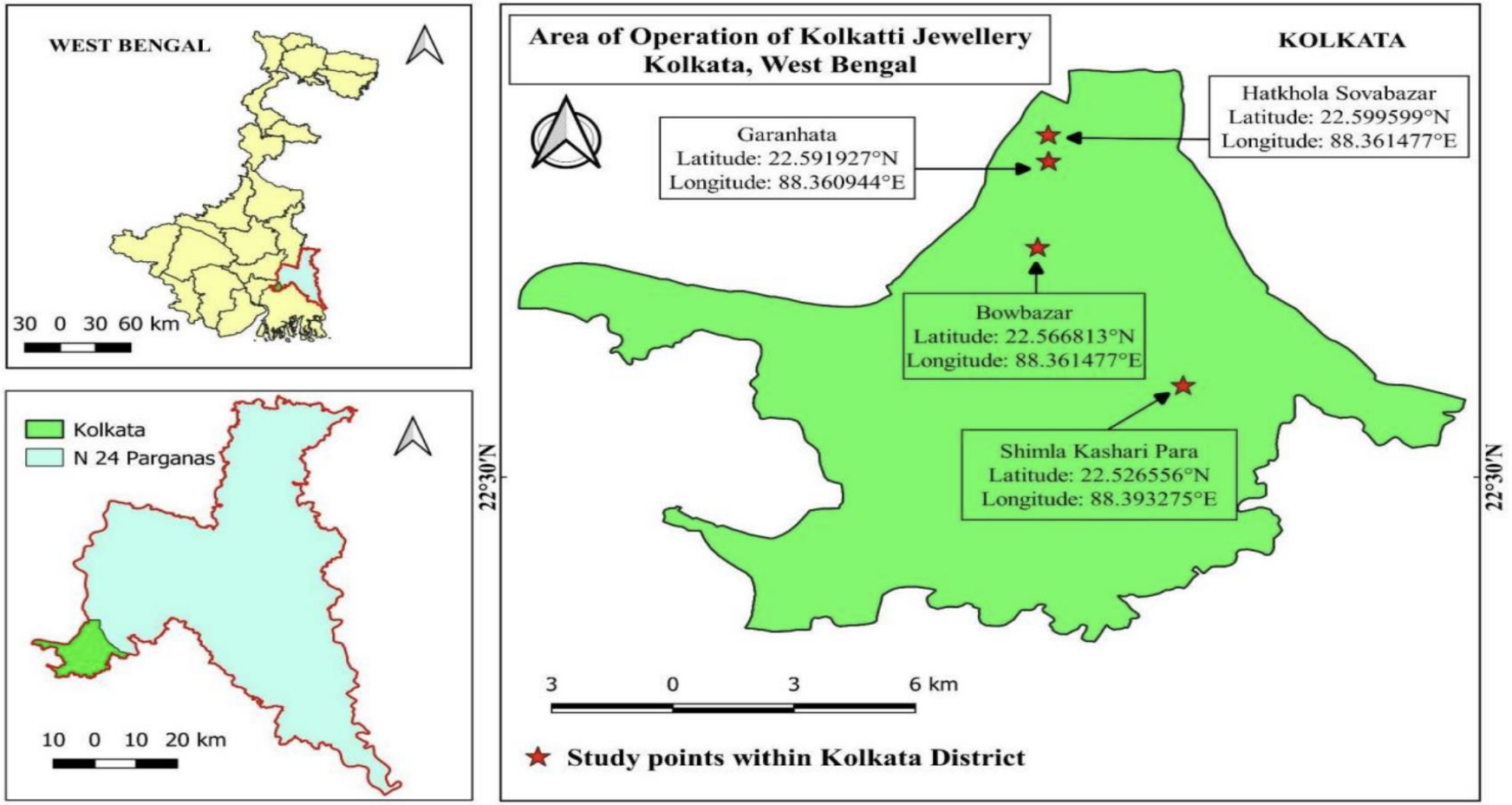
Furthermore, Kolkatti jewellery embodies a perfect synthesis of human skill and natural influence. The expertise of artisans, honed over generations, combines seamlessly with locally available materials and environmental factors to produce jewellery of exceptional quality and aesthetic appeal. The reliance on traditional knowledge systems, coupled with the inability to replicate certain geographical conditions, ensures that this craft remains localized and distinctive.

In essence, the uniqueness of Kolkatti jewellery lies in its harmonious blend of history, culture, craftsmanship, and geography. It represents not only the artistic excellence of Kolkata's artisans but also the living heritage of Bengali society. The intricate designs, symbolic depth, specialized techniques, and geographical specificity collectively contribute to making Kolkatti jewellery a distinguished and highly valued craft, both within India and across international markets.

K) Inspection Body:

1. Director, Department of MSME, Government of West Bengal
2. One Representative from O/o Commissioner of Kolkata Municipal Corporation
3. One Representative from O/o Commissioner of Kolkata Police, West Bengal.
4. One Representative from O/o District Handicrafts & Handloom Officer, Kolkata
5. One Representative from NIFT Kolkata
6. One Representative of GM DIC, from Kolkata, North 24 Parganas, and Howrah
7. Three (3) representatives of The Gem & Jewellery Export Promotion Council
8. Three (3) representatives of Bangiya Swarna Shilpi Samity Association
9. One Representative member from the DPIIT IPR Chair, WBNUJS
10. One representative from West Bengal Geographical Indications Facilitation Centre
11. Nodal Officer for GI, C/o West Bengal State Council of Science & Technology, Kolkata
12. One Representative from the master craftsmen
13. One Geographical Indication (GI) Expert

L) Others:


WEST BENGAL
30 0 30 60 km
Kolkata
N 24 Parganas
10 0 10 20 km
Area of Operation of Kolkatti Jewellery
Kolkata, West Bengal
KOLKATA
Garanhata
Latitude: 22.591927°N
Longitude: 88.360944°E
Hatkhola Sovabazar
Latitude: 22.599599°N
Longitude: 88.361477°E
Bowbazar
Latitude: 22.566813°N
Longitude: 88.361477°E
Shimla Kashari Para
Latitude: 22.526556°N
Longitude: 88.393275°E
22°30'N
22°30'N
3 0 3 6 km
Study points within Kolkata District